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A Letter from the Chair



Dear Friends,

The Department of Music is bustling. I hope you will read our [new Newsletter](#) to view a full account of recent events and accomplishments. The online format is a major project and a work in progress and we apologize for any problems you may encounter in navigating it. I suggest you use the back button on your browser to move around the pages until we work out the structure more thoroughly.

Hertz Hall continues to be filled with music nearly every day of the academic year. Numerous great concerts were presented by department ensembles and individual faculty and students in Hertz Hall and the Elkus Room in Morrison. All of this activity has run smoothly thanks, in large part, to our superb staff and hard-working faculty.

This spring you will be able to sample much of our bounty at our Open House on Cal Day, Saturday, April 21. I hope you'll join us. You can read about our spring colloquia series by visiting the Future Events link in the right column menu. Of special note, music in Israel will be featured in a cluster of guests and events this Spring: Israeli composer-performer Emmanuel Witzthum, a Townsend Center fellow in residence for two months (see sidebar), and a two-day visit by former members of the band Bustan Abraham, renowned for their inventive music that synthesizes elements of Arab and Turkish music with Western vernacular and classical styles, and a course taught by Dr. Francesco Spagnolo, curator of the Magnes Collection (a new addition to UC, housed in a building on Allston Way in downtown Berkeley).

All of our activities have been enabled or enhanced due to the generosity of donors, particularly to the Chair's Discretionary Fund, which has been tapped for conferences, guest lecturers, performances, and many other purposes for which University funding does not suffice. We deeply appreciate the contributions we have received, both large and small, that support the hard work of our faculty, staff, and students.

To make a donation online, visit our [Give to Music](#) section of our website. Your tax deductible donations allow us to continue our series of free concerts and enrich our curriculum with special guests and performances.

Benjamin Brinner
Chair, Department of Music

December 22, 2011

Featured Stories

A Music Student recently had the opportunity to accompany Chancellor Birgeneau to Shanghai



During the fall of 2011, the Department of Music got a unique request from Chancellor Birgeneau's office. He was going to be traveling in China and did the Music Department have a student who could perform alongside him? Lawrence Chu, a double major in Music and Integrative Biology, jumped at the chance. Singing for Berkeley alumni living in Shanghai, Chu performed seven songs for his audience, including a Chinese classic pop song, Yue Liang Dai Biao Wo De Xin, and the Three Tenors' O Sole Mio. "I think the deepest impression left with the audience," wrote Chu, "was the idea that students at Berkeley are very versatile, and most attendees said the musical performance was the highlight of the evening's events. I think it was a clear indicator to everyone that UC Berkeley focuses not just on the hard sciences, but very much so on the arts."

Also in Shanghai, Professor Ken Ueno and graduate student Dan Van Hassel presented their own compositions at the Shanghai Conservatory Electronic Music Week.

Visiting Postdocs bring unique research interests and popular classes to the Music Department.

Every year the campus receives hundreds of applications for a handful of postdoctoral fellowships. Alongside UC's President's and Chancellor's Postdoctoral Fellowships, the Mellon Postdoctoral Fellowship in the Humanities attracts many applicants the American Council of Learned Societies added a new one three years ago to provide support for the most promising recent PhDs in a weak job market. The Department of Music has been particularly successful the past two years in these competitions, netting four postdoctoral fellows who broaden our intellectual community and expand the array of courses we offer: Holley Replogle-Wong, Griffith Rollefson, Deirdre Loughridge, and Jessica Bisset Perea. You can read about their research interests by visiting their bios in [Visitors News](#).

Graduating student starts a musical theatre tradition

Max Weinbach (BA '10) had an interest in musical theater and an entrepreneurial spirit. In spring 2010, he staged a musical he wrote as a senior project and then donated the proceeds from tickets sales to the department to support future student musical productions. Weinbach's donation of \$500 became the seed money for a fund for student-written, student-run productions. With Post-Doc Holley Replogle-Wong in an advisory role, the second musical theater production took place in fall 2011, with plans in the works for another in 2012. Weinbach was able to leverage his gift through the New Alumni Challenge (<http://campaign.berkeley.edu/new-alumni-challenge/>), which matches gifts from recent graduates, and helped the department start an annual tradition at the same time.

The Music Department offers a wide array of performances on Cal Day

It's a day like no other. Spend it in Cal classrooms and labs, museums, libraries, and arenas. Or spend it in or around Hertz Hall and be treated to 6 hours of free music



from the traditional to the eclectic. Cal Day 2011 was once again a big event for the Music Department, featuring a diverse repertoire and highlighting the work of department ensembles and student groups. In Hertz Hall one could hear the Symphony and Baroque ensemble concerts, while under the Hertz south patio and breezeway, and in the Elkus Room in Morrison Hall there was Jazz, Gospel and African Drumming as well as two string quartets and a brass quintet. A graduate students composer put together a sound and video installation could be found at the Class of 1910 bridge over Strawberry Creek. If you couldn't make it to Hertz Hall, the Campanile could be heard anywhere on campus from noon to 4:00pm on the hour for ten-minute concerts. The 2012 Cal Day open house is scheduled for Saturday, April 21st. Get updates at the [CalDay website](#).



Collections of the Hargrove Music Library were on display at the invitation of the Antiquarian Bookseller's Association of America



Early in 2011, at the invitation of the Antiquarian Booksellers' Association of America, the Jean Gray Hargrove Music Library mounted a major exhibition in San Francisco. The theme of the 44th California International Antiquarian Book Fair was music, so highlights from the special collections of Cal's Music Library greeted visitors at the 8th Street entrance of the Concourse Exhibition Center during the three days of the fair, 11-13 February. Thanks in part to publicity for the fair on KQED, hundreds of people looked at the Hargrove Library exhibition, and head librarian John Shepard answered scores of questions about items in the show. Among the items in the fourteen display cases were manuscripts from the 11th century (the Wolffheim Antiphonal) to 1947 (Stravinsky's autograph score for his ballet Orpheus), printed partbooks for 16th-century madrigals and motets, editions of French baroque operas and cantatas, and early treatises on music theory. Thirty-seven images from the exhibition may be seen at the [Hargrove Music Library's website](#).

Precious instruments donated to the department provide Berkeley students the chance of a lifetime

When graduate student Mary Anne Kidwell, also in the Symphony Orchestra, was told that she would be allowed to use the new the Haynes Handmade French Model gold flute, recently donated by Cal parents Daniel and Nancy Nossiter (parents of sophomore Eric), her eyes lit up with excitement. Kidwell, an accomplished flautist, understood that the Haynes flute was of the same vintage and model as the one played by the world famous flautist, Jean-Pierre Rampal.

The department's recently renovated Loft rehearsal space features another recent donation: a Baldwin R grand piano from James Lagier. Other instruments donated include a Lowery Spinnet organ for the Gospel Chorus, and a Kawai GE 20 grand piano.

Operations Manager Jim Coates, who handles the instrument inventory, receives calls about instrument donations throughout the year, and cannot accept all of them since he needs to consider costs of tuning, repair and restoration of each instrument he accepts. Some donations, like the 19th century Weick piano donated in 2010, have required thousands of dollars in repairs in order to restore them to playing condition. Nevertheless, providing the opportunities to students to play on precious and period instruments is a highlight of his job. What is needed most badly are quality upright pianos for the department's practice rooms, as the pianos currently offered in those spaces are severely well-worn and in need of replacement. If you have a lightly used upright

piano which you would like to offer to the department, or another instrument which you would like to place in the hands of students, please call Jim Coates 643-8723.

Student wins second place in national performance competition on a donated instrument—the 19th-century Ted Rex cello



March 2012, New York. The department received an update from undergraduate Mosa Tsay: "My audition for the MTNA national Young Artist string competition was yesterday—and the results were announced yesterday as well. I was fairly confident before the audition, after I entered the room and sat down in front of the judges, I knew something was off—I was so relaxed that I even thought about what to do after the competition while I was playing. One of judges turned out to be Bonnie Hampton, cello faculty at Juilliard, who I knew is from Berkeley and taught at Cal before. I had a couple rhythm issues and two memory slips, but despite all of these—I received second place!

Thank you for allowing me to play the department cello. I have been keeping it safe and within reach. I find that I have to keep comparing the cello to a baby when doormen and cab drivers try to help me with my belongings. They usually reach for the cello first, but I politely insist they take my luggage instead. "I'm sure you understand. The cello is like my baby.... And so they laugh and I avoid offending anyone."

December 2011. Just 20 minutes after student and University Symphony Orchestra member Mosa Tsay auditioned at Music Teachers National Association Performance competition in Las Vegas, Nevada, this past month, she learned that she was the Southwest divisional champion. Her faithful companion on the trip to Las Vegas was the newly donated Ted Rex cello, a 19th century violoncello and built by Antonio Bertolotti along with a Dodd pernambuco wood bow, both gifted to the department by the Walter Rex III ("Ted") Estate. (See photograph at right with Ted Rex playing his beautiful old cello with friends at his Berkeley home in 2007.)

"Playing a good cello definitely made a difference in the outcome," wrote Tsay. The Ted Rex cello was one of several donated to the department in 2010, instruments that the department has striven to place in the hands of the accomplished musicians who make up the roster of department ensembles. Tsay received special permission to travel to Las Vegas with the Ted Rex cello, and even purchased a seat for the instrument, soliciting a few chuckles from the security check people, and causing the flight attendants to check the manual for cello seating policies.

Emeritus professors honored for their distinguished contributions to scholarship, and for their cherished activities over the years as teachers, mentors, and colleagues



Sessions at the 2011 national meeting of the American Musicological Society, held on 10-13 November at the Hyatt Regency Hotel in San Francisco, honored Richard L. Crocker and Daniel Hertz, two of our emeritus professors, for their distinguished contributions to scholarship, and for their cherished activities over the years as teachers, mentors, and colleagues. These were very happy occasions; the honorees, both healthy and active in their early eighties, were there to receive their plaudits and express their appreciation.

The tribute to Hertz took place on Friday, 11 November, at the annual lunchtime business meeting of the Mozart Society of America.

Its pretext was the completion of Dan's gigantic "Norton trilogy" as it is often called, consisting of three comprehensive studies- Haydn, Mozart, and the Viennese School, 1740-1780 (1995); Music in European Capitals: The Galant Style, 1720-1780 (2003); and Mozart, Haydn and Early Beethoven, 1781-1802 (2009) - which embody the results of five decades of research and critical reflection. In a sense they represent the 2000-page redemption of a pledge that Dan made in 1967, when he published an explosive four-page, 2000-word article, "Approaching a History of Eighteenth-Century Music," which, in terms of impact per unit length, stands as perhaps the most influential single essay in the history of musicology, for it revolutionized the historiography of the century that began with Bach and Handel and ended with Haydn and Mozart. Dan clarified the relationship between that beginning and that ending. (His delineation of that relationship can be briefly summarized: none.) His work blew the whistle on a century of fruitless efforts at finding "missing links," and focused attention instead on the true sources of what we now call the "classical" style. The history of eighteenth century European art music as he formulated it, and as it is now conceptualized by almost everyone, is that of a stylistic evolution from early eighteenth-century Italian comic opera to the late eighteenth-century instrumental masterworks that still form the foundation of our performing repertory.

The Mozart Society billed its tribute as a study session, and the main business was indeed a pair of papers -on vocal genres by Mary Hunter, and by John A. Rice (one of Dan's Dokorkinder) on instrumental ones -that summarized and evaluated Dan's scholarly achievement, particularly with respect to Mozart. But the papers modulated from Mozartean reportage to warm appreciations of Dan's life, replete with memorabilia including his college yearbook photo (which no one would have recognized, and which some continue to doubt despite Dan's avowals) and reviews of his early piano performances, including Mozart's A-major concerto, K.488.

The Crocker event was held the next day, Saturday, 12 November, under the direct sponsorship of the UC music department, which provided refreshments, turning the occasion from a lunchtime meeting into an actual, elegant lunch. It was organized by Judith Peraino, now a professor at Cornell, who was one of Richard's last doctoral students, and who has edited a festschrift in his honor, on which the program was based. It was more of a working scholarly session than the Hartz event, with several prominent medievalists -Anna Maria Busse Berger (UC Davis), James Grier (University of Western Ontario), Lori Kruckenberg (University of Oregon)- joined Sean Curran, a current PhD candidate at Berkeley who is working closely, if informally, with Richard on his dissertation, and Hunter Hensley, a singer and plainchant specialist, in presenting work that was inspired or significantly informed by Richard's example.

They were preceded by the undersigned, who read part of what will be the introduction to the festschrift, titled "Ricardus Primus, Praeceptor et familiaris," so called because from 1987 to 1994 the music department boasted three Richards, among whom Crocker was definitely primus inter pares, and I was Richard III. In it, I tried to give an idea of the scope of Richard's work and its fundamental value in shaping the discipline, not only for medievalists, but for all currently practicing musicologists. His early articles, especially "Discant, Counterpoint, and Harmony" (1962) and "The Troping Hypothesis" (1965), have had an influence on musicological practice as fundamental as Dan Hartz's has been, not so much on conceptualizing a particular era, but rather at the most basic level of method and attitude. They are still, almost fifty years later, widely assigned to incoming graduate students, and still rank as lodestars for the profession. Ricardus Primus was also a pioneer in musical phenomenology and a strong voice against essentialist theories of style, long before these approaches or stipulations were adopted by those who, in the 1980s, described themselves as "new musicologists." And all of this before he established himself, with The Early Medieval Sequence (1977) and especially his editorship of the revised second volume of the New Oxford History of Music (1990), first as a major authority and then as the doyen within his specialty. I relished the opportunity to relate all of this, because it gave me a chance to sprinkle my talk with one-liners from the original texts, which kept my audience in stitches, Ricardus Primus being at once one of the most serious and one of the funniest writers in the history of our discipline: precious testimony that these qualities can (and should) be combined. I also took pleasure in regaling the audience with the tale of how Richard Crocker became perhaps the only musicologist ever to get his picture on the front page of the New York Times merely from the regular practice of his profession rather than, say, by winning the lottery or committing a spectacular crime ([as you can see for yourself](#)).

Putting these sessions alongside the many appearances by current faculty, recent graduates, and now-enrolled graduate students at the AMS this year, the meeting was a proud and cheery weekend for our department- past, present, and future. -Richard Taruskin (Class of 1955 Professor of Music)

Morrison Hall gains a new rehearsal space



Over the summer the second floor of Morrison Hall underwent a transformation as the stacks of the old Music Library were removed, the floor renewed, the walls painted and new lighting hung to create a large, airy, well-lit space for rehearsals, meetings, classes, and other activities. This is a stopgap measure, but it has already changed the life of the department dramatically. The "loft" was inaugurated with a glorious concert of choral music conducted by Matthew Oltman, who has taken a sabbatical from Chanticleer to direct our two choruses while Marika Kuzma is on

sabbatical. We await further funding to finish remodeling this space by separating it acoustically from the foyer, gamelan room, and staff offices, and subdividing part of it into offices. The ever-present need for offices has grown more urgent as the department has become home to an unprecedented number of postdoctoral fellows - Holley Replogle-Wong, Griffith Rollefson, Deirdre Loughridge, and Jessica Bisset Perea - who are enriching our intellectual life with their research and teaching. All of these activities have been enabled or enhanced due to the generosity of donors, particularly to the Chair's Discretionary Fund, which has been tapped for conferences, guest lecturers, performances, and many other purposes for which University funding does not suffice. We deeply appreciate the contributions we have received, both large and small, that support the hard work of our faculty, staff, and students.



Eight recent Ethnomusicology PhDs were convened at the Philadelphia Society for Ethnomusicology meeting to discuss their transition from grad student to new professor

At the annual national Society for Ethnomusicology meeting in Philadelphia Bonnie Wade convened eight recent PhDs in ethnomusicology who now hold tenure-track Assistant Professorships at other universities. Marie' Abe, Boston University, Shalini Ayyagari, American University, Donna Kwon, University of Kentucky, Jeff Packman, University of Toronto, Matt Rahaim, University of Minnesota, Francesca Rivera, University of San Francisco, Christina Sunardi, University of Washington, and by Skype, John-Carlos Perea, San Francisco State University. Joining them were Eliot Bates, in his second year as an ACLS post-doc at Cornell, and Rebecca Bodenheimer, in her second year as a post-doc at Hamilton College. The gathering was a mentoring session in a forum for discussion about being a new faculty member, how to deal with the institution and department, how to develop a new program, and to provide each other advice on various aspects of their new role and transition from graduate student to faculty.

The group convened at SEM have already accomplished a presence with their publishing. Donna Kwon has just had published her book *Music in Korea* (Oxford University Press) for the Global Music Series. She is also working on articles for publication. Jeff Packman's article "Musicians' Performances and Performances of "Musician" in Salvador da Bahia, Brazil," in Fall 2011 *Ethnomusicology* and Christina Sunardi's article "Negotiating Authority and Articulating Gender: Performer Interaction in Malang, East Java," appeared in winter 2011 *Ethnomusicology*. Both are writing other articles and preparing book manuscripts.



Gospel Chorus Sings at Occupy Cal

Shortly after noon, a crowd estimated at as many as 2,000 gathered on Sproul Plaza, where the University Gospel Chorus sang church music with lyrics adapted to the spirit of the Occupy movement. The choir is part of a Department of Music class taught by D. Mark Wilson, who served as conductor... [click here to read more!](#)

Students learn from audio engineers, composers and performers how to hear music in new ways

A new course, Music Now (Music 29) debuted in spring 2010 and will be offered again in spring 2012. Exploring new forms of hearing that can be practiced and tested in a lab setting, students learn with the aid of interactive computer tools which they can take home for their own use along with the free on-line textbook. Through attending Cal Performances shows and experiencing live performances in class, students are exposed to many forms of music with an emphasis on current day practices in performance and composition.

Music Now is most interested in the common set of features that bind all music making. It explores the most adventurous kinds of music made, but all for the purpose of expanding the listening capacity. Ultimately, Music Now (Music 29) is proposing that hearing can be a powerful form of learning. We are informed by sound, and engagement with sound in new ways is very beneficial both for enjoyment and mind.



Undergrads hear from recent grads as they explore research topics



In October a showcase for undergraduate research provided music majors the opportunity to hear recent Department of Music alumni speak about their honors theses on topics as disparate as French harpsichord music and the involvement of Ethiopian immigrants in Israeli popular music.



Looking Forward: Future Events and Visitors

Visiting director of the University Chorus and Chamber Chorus, Mathew Oltman, promises that the spring semester will challenge and inspire

In spring semester, The **University Chorus** will present a concert entitled "Invasions!" featuring **Jannequin's** famous *La guerre* (a battlefield invasion), **Handel's** *Utrecht Jubilate and Zadok the Priest* (a musical invasion), and the modern premier of the Italian-Mexican composer **Ignacio Jerusalem's** Mass in F (a cultural and religious invasion). The **Chamber Chorus** will turn its attention toward France and perform Gombert's haunting chanson, "Mille regretz" along with the mass by di Lasso which shares its name and is musically derived from it. The concert will also contain more modern *chanson* by composers such as **Debussy** and **Daniel-Lesur**.

Spring Colloquia Visitors

On *February 3* **Mark Slobin** of Wesleyan University will speak on the "Three Architectures of Film Music". The talk will outline three architectural ways of thinking about film music: music supports the narrative architecture of a movie in the way that columns, archways, and doorways buttress the structure of buildings; music provides its own sonic architecture, constructing pathways for the ear through the unfolding of the film, and music also works with or against the physical architecture of sets and settings. The core examples will come from the classic era of Hollywood, with excursions to other cinema systems for comparative purposes.

On *February 24, 2012*, **David Novak** will talk about sound and soundscapes and its influence on concepts of "noise," focusing on his fieldwork on the social effects of noise policies in the homeless and migrant communities in Osaka, Japan.

On *March 2, 2012*, **Aaron Fox** of Columbia will talk about his work on Native American music repatriation in Alaska and Arizona and related non-Native American community-based projects in Appalachia.

On Saturday, *March 17*, **Amy Catlin-Jairazbhoy** and **Zoe Sherinian** will conduct an all-day mini-symposium on theoretical issues of advocacy in ethnomusicology. The symposium will be co-sponsored by the Townsend Center. Amy's will be set around the film *Music for a Goddess* and concepts of activism in South Asian and Southeast Asian-American communities and Zoe's will be set around the film *This is a Music: Reclaiming an Untouchable Drum*, reconstructing performance. I know Zoe made her film and I believe Amy did hers' also.

The composers' colloquium will welcome the **Kronos Quartet**, **Vijay Iyer**, and Regents' Lecturer (CNMAT) pianist **Gloria Cheng** in residence the week of *March 19-23*.

Finally, on *April 20*, **Eric Charry** of Wesleyan will talk about the interrelationships that musicians nurture vital to understanding how musical knowledge and sensibilities emerge in the development of relationships among four music communities (folk revival, jazz, experimental, and rock) in the New York downtown scene 1950-1970.

For up to date listings on **colloquia in the Department of Music**, visit the [Events Calendar](#) and put colloquia in the search box.

Israeli composer-performer Emmanuel Witzthum, a Townsend Center Fellow, in residence for two months

Israeli musician and 2012 Townsend Resident Fellow **Emmanuel Witzthum** is a composer, violist, installation artist, and director of The Lab (Hama'abada) in Jerusalem, a venue for experimental theater, dance, and music.



He has also served as musical advisor to the Israel Festival, the premier festival for the arts in Israel. In *Dissolving Localities*, a recent work, Witzthum invited audio/visual artists to come to Jerusalem and "perform" the city as a "musical/visual" instrument. Mr. Witzthum will be hosted by the Townsend Center for the Humanities and the Department of Music while at Berkeley in *early spring 2012*. In addition to delivering a public lecture, he will be involved in activities with the Magnes Museum and the Department of Theater, Dance, & Performance Studies. Mr. Witzthum's residency is made possible in collaboration with the Schusterman Family Foundation's Visiting Artist program.

Witzthum will be joined by a two-day visit by former members of the band **Bustan Abraham**, renowned for their inventive music that synthesizes elements of Arab and Turkish music with Western vernacular and classical styles, and a course taught by **Dr. Francesco Spagnolo**, curator of the Magnes Collection (a new addition to UC, housed in a building on Allston Way in downtown Berkeley).

Music Department/Cal Performances collaboration on new music continues in to 2012

Now in its second season, the **Eco Ensemble** is made up of leading Bay Area musicians (including many UC Berkeley faculty and lecturers) under the direction of Professor **David Milnes**, who is also the conductor of the UC Berkeley Symphony Orchestra. Presented by Cal Performances, Music and CNMAT, Eco's upcoming concerts include:

Saturday, January 21st, 2012, 8:00 pm

Hertz Hall

Program: **Marc-André Dalbavie**: *In Advance of the Broken Time*

Edmund Campion: *Flow, Debris, Falls* (concerto for digital piano, player piano, computer and ensemble)

Gérard Grisey: *Talea*

Tristan Murail: *L'Esprit des Dunes*

Saturday, February 11th, 2012, 8:00 pm

Hertz Hall

Program: **Kaija Saariaho**: *Ballade & Prelude* (featuring guest soloist **Gloria Cheng**, piano)

Franck Bedrossian: *Swing*

Magnus Lindberg: *Corrente* (China version)

Kaija Saariaho: *Trois Rivières*

Saturday, March 24th, 2012, 8:00 pm

Hertz Hall

Program: **Martin Matalon**: *Tunneling*

Liza Lim: *Songs Found in Dream*

Aaron Einbond: *What the Blind See*

Nico Muhly: *Clear Music*

Tickets: calperfs.berkeley.edu, 510.642.9988

[Click here](#) for more information.

Also...

April 11, 2012: Noon concert featuring first year **graduate students in composition**

May 7, 2012, 8 pm: Evening concert featuring **advanced graduate student composers**

SAVE THE DATE!

There will be an Open House on Cal Day will be on Saturday, April 21.

Major Renaissance works reconstructed by Davitt Moroney to be performed at Berkeley's First Congregational Church in February 2012

Don't miss an exceptional program of rare Renaissance choral music presented by Cal Performances on February 3rd and 4th, 2012. The program features encore performances of the sold-out, musical tour de force of the 2008 Berkeley Festival, **Alessandro Striggio's** *Missa sopra Ecco sì beato giorno* in 40 and 60 separate parts. Written in the late 1560s for the Medici court, this is Florentine art at its most spectacular and one of the largest known contrapuntal choral works in Western music. Long thought to be lost, the piece was rediscovered in France by UC Berkeley Professor **Davitt Moroney**, whose 2007 London performance was called "a masterpiece ... not just the choral event of the year but possibly of the decade" (The Guardian, London). For these two Berkeley performances he will conduct musical forces that include "His Majesty's Sagbutts & Cornetts" from London and five different Bay Area choirs. The concerts also present world premieres (at least since the 16th century) of two other gigantic works recently reconstructed by Moroney, a hypnotic setting of the Ten Commandments in 40-part canon (c.1545), and a magnificent Christmas motet in 50 parts, *Consolamini, consolamini popule meus* by Striggio's colleague **Stefano Rossetto** (c.1570). Visit [the Cal Performances website](#) for details.

Past Events and Visitors

Workshops on Italian Opera and Urban Culture overlapped with an international conference on the Italian Madrigal in November, while colloquia and conferences provided for a rich sharing of research and study.



Fall 2011 has been a busy time for department scholars. A workshop on Italian Opera and Urban Culture overlapped with an international conference on the Italian Madrigal celebrating emeritus Anthony Newcomb. Special events honored emeriti Richard Crocker and Daniel Hartz at the annual meeting of the American Musicological Society in San



Francisco. The conferences included numerous papers by Berkeley professors, graduate students, and alumni. Our department was also well represented through presentations by faculty and students at the annual meeting of the Society for Ethnomusicology in Philadelphia. Berkeley held receptions at both conferences.

In Fall, faculty also engaged with many visiting scholars as they presented papers on various topics:

- Michelle Kisliuk spoke on "Theorizing the Personal: Ethnographic Frontiers,"
- Keith Terry and group presented on "Body Music"
- Andrew Weintraub, an Indonesia specialist spoke on the theoretical aspects on the nature and ethics of repatriation

Did you know that colloquia are open to the public? Visit our [Events Calendar](#) and put "colloq" in the Events Search box. Colloquia are normally held Friday afternoons in the Elkus Room, 125 Morrison Hall.

Old Time Music treats audience to a rousing performance



In September 2011, the Music Department hosted a panel of musicians from the Berkeley Old Time Music Convention. The event featured old time buckdancer Thomas Maupin and Daniel Rothwell (Maupin's grandson), who accompanies him on banjo. Also highlighted were singer Ginny Hawker and singer and instrumentalist Tracy Schwarz. Berkeley Old Time Music Festival (BOTMC) founder Suzy Thompson rounded out the panel and Tamara Roberts moderated. The overflowing audience was treated to several rousing performances as well as insights from the artists on their traditions and practices. Following the panel, several BOTMC artists led a jam session on Faculty Glade.

In Spring 2011 The Department of Music was pleased to present the Andrew Imbrie Festival



To mark the ninetieth anniversary of Andrew Imbrie's birth a series of concerts and a symposium took place around the Bay Area in March and April of 2011. A renowned composer, Imbrie (1921-2007) was a member of the Berkeley music faculty from 1947 to 1991. Admission was free to all the events.

The events of the Andrew Imbrie Festival coincided with the Hargrove Music Library's inauguration of a new special collection of books, scores, manuscripts, and archival material from Andrew Imbrie's personal collection, donated to the library by the Imbrie family. On display were Chicago Bells for violin and piano (1997), Duet for Two Friends for bass clarinet and cello (2002), the Fifth String Quartet (1987), the Piano Quartet (1998), Sextet for Six Friends (2006), Spring Fever for chamber ensemble (1997), and the Violin Concerto (1954). In addition, exhibited archival documents included letters from the composers Jacob Druckman and Roger Sessions, and photographs of Andrew Imbrie throughout his career, as well as group photos with members of the San Francisco Composers' Forum and the American Academy of Arts and Letters. The exhibit was on view until Friday 4 November, 2011.

Auditions for Fall 2011 were held back in April, and UC Berkeley students, both from within the department and from all across campus competed for the chance to be featured in a Noon Concert or evening event



prized 1854 Erard piano for the 19th century piece, Mendelssohn's without Words, Op.38 No.6 Andante con moto in A-flat major, ("Duetto") (1836).

It's not everyday that a student has the chance to perform on a stage like Hertz Hall's. The desire to do so is especially great amongst UC pianists; more of them audition than can be chosen to perform. Caleb Holtzinger, a graduating UC music major, was awarded the department's Bernice Lyon prize to support a Noon Concert at which he impressed the audience with his demonstration of keyboard music across the centuries. Matching pieces from four different eras to instruments built in each of those time periods, Caleb discussed and demonstrated the differences of technique and interpretive approach appropriate to each. Caleb used the Department's

Other students who had the opportunity to perform in a Fall Semester noon concert included:



Joe Neeman, violin concerto
Ernest Yen, violin concerto
Felicia Chen, soprano
Jason Yu, piano solo



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Andrea Wu, piano solo
Tony Lin, piano solo
Rio Vander Stahl, cello solo
Alia McKena, violin
Emma Lundberg, violin
Daniel Pasternak, viola
Mosa Tsay, cello
Austin McGee, violin
Nick Antipa, trumpet
Nick Carnes, horn
Scott Michel, trombone
Francis Upton, tuba
Caleb Holtzinger, keyboards



The Department of Music presents the free weekly Noon Concert Series each semester in Hertz Hall. Inaugurated in 1953, these concerts are very popular and well attended by those on campus and in the wider community. Traditionally on Wednesdays, now expanding into Fridays, each concert begins promptly at 12:15 and ends by 1pm. Visit our [Events Calendar](#) for a full listing of upcoming concerts.

I Wayan Wija, one of Bali's most innovative and dynamic dalang (shadow master) performed a Balinese Wayang Kulit (shadow play performance) in Hertz Hall



This September in Hertz Hall, one of Bali's most innovative and dynamic dalangs (shadow masters) performed to an appreciative audience. I Wayan Wija, one of Bali's most renowned dalangs, accompanied by gender wayang quartet Carla Fabrizio, Lisa Gold, Paul Miller, and Sarah Willner wove a story by combining amazing vocal techniques, storytelling, humor, and puppet manipulation. Wija's trip to the United States brought an added benefit to anyone who crossed the Bay: he made his puppets and miniatures available in the Asian Art Museum Store through his Asia Alive residency at that museum. Subsequent performances of Javanese and Balinese gamelan concerts featured student groups and professional dancers and musicians.

Musicians of the Vienna Philharmonic and the Mariinsky Orchestra, both in residence with Cal Performances in 2011, graciously took time out to work with Music Department students



The Vienna Philharmonic was in residence with Cal Performances from February 25th to the 27th, 2011 and with a lot of coordination between Cal Performances and the Department of Music, orchestra musicians benefited greatly from exposure to musicians of the Philharmonic and conductor Valery Gergiev.

A strings section master-class was held for members of the UC Berkeley Symphony Orchestra with Professor Rainer Honeck, Vienna Philharmonic Concertmaster, at Zellerbach Hall. Three coaching sessions were held for members of the UC Berkeley Symphony Orchestra, one each for the viola, cello and brass sections. The sessions were led by Heinrich Koll (solo viola), Tamas Varga (solo cello) and Dietmar Küblböck (first trombone) and were hosted by the UC Berkeley Department of Music.

A free chamber music concert with members of the Vienna Philharmonic was held at Hertz Hall on February 27, 2011. Attendance was by invitation-only for young musicians, including UC Berkeley music students, SMA members and youth orchestra members from around the Bay Area. This performance was not open to the public, but instead provided the musicians an opportunity to work closely with the visiting members of the Philharmonic.

In another special event this fall, student musicians had the opportunity to work with Mariinsky Orchestra conductor Valery Gergiev on the Zellerbach stage in a master class arranged by Cal Performances.

Eco Ensemble performs Boulez

One of the most influential composers of the 20th and 21st centuries, Pierre Boulez has spent "decades demonstrating that electronic music can be delicate, nuanced, precise and graceful on the ears" (The New York Times). In celebration of the legendary composer and conductor's 85th birthday, the Eco Ensemble and violinist Graeme Jennings performed two masterworks by this towering icon of modern music. *Anthèmes 2* was performed by Australia-born violinist Graeme Jennings, accompanied by real time transformations of the pitch, tone, color, timing, and spatial location of the "real" violin by electronics designed by the Paris-based, Boulez-founded Institut de Recherche et Coordination Acoustique/Musique (IRCAM). The seductive and hypnotic *Dérive 2* (1988-2006) was written for 11 instruments over the course of 18 years and was performed by the Eco Ensemble, Berkeley's professional new music ensemble-in residence dedicated to exploring and sharing the work of adventurous composers. This event supported by Meyer Sound Laboratories, Inc., the UC Berkeley Center for New Music and Audio Technologies (CNMAT) and the Department of Music. [Click here](#) for program notes.

Three harpsichords, three temperaments: concertgoers enjoy early music on the Hertz Hall stage

On November 13th, 2011, Cal Performances presented Professor Davitt Moroney in another of his annual concerts devoted to a complete cycle of works by J. S. Bach. This time, the musical marathon comprised the six French Suites (BWV 812-17). It was a unique opportunity to hear all of this magnificent music in one sitting. Three different harpsichords made by Berkeley's John Phillips were used (a luxury available in very few places in the world). Each one was tuned in a different "well tempered" tuning designed to bring out many expressive nuances in Bach's harmonies.

2010/2011 Visitors

Lerdahl, Fred (Faculty, Columbia University)



Ernest Bloch Professor Fred Lerdahl was in residence this past fall in the Department of Music and delivered a lecture series titled *Composition and Cognition*, also working with our students in graduate seminars. In a career that spans composition and music theory, Prof. Lerdahl has written two landmark books and numerous major compositions. His Bloch lecture series, to be published by University of California Press, traced an arc from composition to theory and back. Lerdahl gave his audience insights into his own work - to the role his compositional interests had in forming his theoretical framework and how that in turn has informed his composition - while presenting a wide-ranging, coherent and thought-provoking approach to musical analysis. The buzz generated by his early lectures drew ever larger audiences as the semester progressed, with professors and graduate students from other departments joining our own composers, musicologists, and ethnomusicologists. Composer and music theorist, Lerdahl is the Fritz Reiner Professor of Music at Columbia University. His books are *A Generative Theory of Tonal Music* (with linguist Ray Jackendoff) and *Tonal Pitch Space*.

Loughridge, Deirdre (Faculty, Mellon Postdoctoral Fellow)



Diedre Loughridge completed her PhD in music history at the University of Pennsylvania, with a thesis on late eighteenth-century audiovisual media and how they informed early Romantic music aesthetics and listening practices. She is currently a Mellon Postdoctoral Fellow in the Humanities at UC Berkeley, preparing a book manuscript on the technological contexts for the birth of musical romanticism, and teaching courses on 18th- and 19th-century topics in the Department of Music. Loughridge's research focuses on music, listening, and aesthetics in the eighteenth and early nineteenth century, and especially their relationship to science and technology. In her dissertation, "*Technologies of the Invisible: Optical Instruments and Musical Romanticism*," she examined conjunctions of music and optical technology in opera, moving-picture entertainments and musical writings between 1770 and 1820, demonstrating that in this period music acquired metaphysical significance not only through developments in philosophy, but also in connection with new technologies for revealing or manufacturing other realms. Her current book project extends this research, aiming both to ground the romantic metaphysics of music in material conditions of the late eighteenth and early nineteenth century, and to redress the absence of music from histories of audiovisual media. By drawing on the history of science and media studies, she applies an interdisciplinary approach to music history, recovering the social and technological conditions that shaped and gave meaning to works by Haydn, Beethoven, and other eighteenth- and early nineteenth-century composers.

Oltman, Matthew (Visiting Lecturer, Choral Director)

Matthew Oltman, Music Director Emeritus of the Grammy award winning male vocal ensemble, Chanticleer, is thrilled to be joining the staff of UC Berkeley during Professor Marika Kuzma's sabbatical year. During his tenure as Music Director, Mr. Oltman led the ensemble through three critically acclaimed seasons which included over 300 concerts in more than a dozen countries. He helped launch the Chanticleer Live in Concert or "CLIC" recording label, which released some of the best of Chanticleer's vast trove of archival recordings to the public, and was the editor of the Chanticleer Choral Series, published by Hinshaw Music. He conducted over 450 high school choral and orchestral students from across the country in Chanticleer's first National Youth Choral Festival, *The Singing Life*, on the stage of Davies Symphony Hall and led numerous day-long Youth

Choral Festivals in communities in several states. Mr. Oltman facilitated the commissioning of composers such as Stephen Paulus, Mason Bates, Steven Sametz, Jan Sandström, Peter Michaelides, Roxanna Panufnik and Ilyas Iliya as well as Vince Peterson who arranged the choral/indie pop sensation, Cells Planets. He was a featured clinician at the first Anúna International Choral Summer School (Ireland) and has led countless clinics and masterclasses with choirs from across the globe.

Mr. Oltman first joined Chanticleer in 1999 as a tenor and in 2004 was named Assistant Music Director under Joseph Jennings, a post which he held until his appointment to Music Director in 2009. During his decade singing with the ensemble, he appeared on twelve albums and toured extensively throughout North America, Europe and Asia.

Originally from Des Moines, Iowa, Mr. Oltman earned a B.M. in Performance from Simpson College and an M.A. in Performance from the University of York in England with the aid of a Rotary Ambassadorial Scholarship. Before joining Chanticleer, Mr. Oltman sang with the Santa Fe Desert Chorale for four seasons and was on the faculty of Simpson College where he taught harmony, French diction, choral techniques and voice.



Perea, Jessica Bissett (faculty, President's Postdoctoral Fellow)



Jessica Bissett Perea completed her Ph.D. in Musicology at the University of California, Los Angeles in June 2011 and is currently in residence at Berkeley's Department of Music as a UC President's Postdoctoral Fellow. She specializes in North American music history from 1850 to present day, with a focus on traditional and contemporary Alaska Native and Circumpolar Inuit performing arts, modern jazz cultures, and the histories of traditional musics in the United States (including folk, popular, and classical). Reflecting these interests, her research is broadly concerned with issues of difference in musical life, e.g. racial and gendered difference, as well as relationships between music and politics. Her dissertation focuses on scenes from contemporary Inuit musical life in Alaska since statehood (1959 to the present), in which she contextualizes the lived experiences and movements of a diverse cadre of Alaska Native musicians engaged in traditional, folk, gospel, and popular music genres against the backdrop of an ongoing Alaska Native self-determination movement.

Her collaborative research approach and dedication to teaching and community outreach were recently recognized with a 2010 Alaska Native Visionary Award, presented by the Alaska Native Heritage Month committee and board of directors. In January 2010 Jessica was invited to join the faculty at San Francisco State University's Department of American Indian Studies, College of Ethnic Studies, where she has developed courses on Native American women studies, Alaska Native cultural history, and Inuit music studies. She has presented her research at several national conferences, including those hosted by the Society for Ethnomusicology, the Society for American Music, and the Native American and Indigenous Studies Association. Jessica holds a Bachelor of Music Education with high honors from Central Washington University, a Master of Arts in Music from the University of Nevada, Reno, and performs as a double bassist and vocalist in jazz, classical, and Native American music contexts. Her teaching experiences also include undergraduate courses on: Blues in American Music; A History of Jazz; Film and Music; Music, Media, and Consumer Society; and A History of Popular American Song. Perea was born in Anchorage, Alaska and raised forty miles north in the Matanuska-Susitna Valley. She is an enrolled member of the Knik Tribe.

Since beginning her tenure at Berkeley this fall, Jessica completed an invited book chapter titled "Voices from the Jazz Wilderness: Locating Pacific Northwest Jazz Choir Culture" (for the edited volume *Jazz/Not Jazz: The Music and Its Boundaries*, currently in press at the University of California Press) and contributed five invited

essays for the forthcoming second edition of the *Grove Dictionary of American Music*, including entries on "Paul Tiulana" (Iñupiaq), "Vocal Jazz Ensembles," "Ella Fitzgerald," "Manhattan Transfer," "Carmen McRae," and "Jeanne Lee." She also submitted an invited essay for the *American Indian Culture and Research Journal* titled "Cultivating Alaska Native Presence in Academia: A Performance Studies Perspective," and presented materials from this article as part of the academic panel titled Indigenizing Education; Creating Space and Place for Alaska Native Students hosted by the First Alaskans Institute for the Alaska Federation of Natives Elders & Youth Conference in Anchorage, Alaska in October. Her primary ongoing project is the development of her dissertation into a book manuscript titled *Alaska Native Musical Modernities and the Politics of Self-Determination*.

Rollefson, J. Griffith (faculty, ACLS Postdoctoral Fellow)



J. Griffith Rollefson joined the Music Department this past fall as an American Council of Learned Societies New Faculty Fellow. He holds the Ph.D. in Musicology from the University of Wisconsin-Madison and was a Research Fellow at the Freie Universität Berlin where he conducted fieldwork for a dissertation examining postcolonial protest strategies in European hip hop entitled "Musical (African) Americanization in the New Europe." He is serving as Visiting Assistant Professor at UC Berkeley through the spring of 2013, preparing his book manuscript on European hip hop, and teaching graduate and undergraduate courses on global hip hop, jazz, and African American music.

His current book project *Postcolonial Hip Hop: The Globalization of Black American Music and Politics* demonstrates how minority youth in Paris, Berlin, and London are adopting the musical politics of hip hop and aligning themselves with African Americans in a struggle for equality through difference, not assimilation. He presented his research on Berlin's hip hop scene at the German Studies Association National Conference this fall and will present a new piece on Wynton Marsalis's suite *Congo Square* at the Society for American Music National Conference this spring. His chapter on Parisian hip hop was also published this fall as "Le Cauchemar de la France: Blackara's Postcolonial Hip-Hop Critique in the City of Light" in *Native Tongues: An African Hip Hop Reader* (Africa World Press, 2011).

Before coming to Berkeley, Rollefson taught in both the ethnomusicology and music history sequences at Chapman University in Southern California, leading courses ranging from "American Popular Music and Global Resonances," to "Musical Cultures of the Africa and the Middle East," and "Medieval and Renaissance Music History." He has also taught American popular music at the University of California, Riverside. At Berkeley, Griff Rollefson is teaching an undergraduate course titled "Planet Rap: Global Hip Hop and Postcolonial Perspectives" this fall and will teach "The Music of Black Americans on the World Stage" and a graduate seminar on his book project in the spring of 2012. A San Francisco native, he is thrilled to be back in the Bay Area and has already burned his ill-conceived, ill-gotten Dodgers cap.

Faculty and Staff News

Bedrossian, Franck (Faculty, Composition)

Franck Bedrossian was invited to be on faculty at the International Academy of Moscow Contemporary Music Ensemble for two weeks this past September 2011. The Centre for New Music Initiatives invited young composers to work during two weeks on a new composition under the patronage of the faculty. The compositions were premiered by Moscow Contemporary Music Ensemble in the framework of the Academy and at international festivals in Perm and in Moscow. Besides giving individual lessons, Bedrossian delivered a public three-hour-long lecture.

Brinner, Ben (Faculty, Ethnomusicology, Department Chair)

Ben Brinner, now in his third year as chair of the Department of Music, was invited to speak at Harvard and Northeastern Universities on the subject of his book *Playing Across A Divide: Israeli-Palestinian Musical Encounters*. During the same trip to Boston he also spoke at a symposium at Tufts University to honor the late Martopangrawit, a renowned Javanese theorist, composer, musician, and teacher who died 25 years ago. His talk, "The Ecology of Javanese Performing Arts: The Pivotal Roles of Raden Ngabéhi Martopangrawit," presented part of a larger research project on the ecology of Javanese and Balinese performing arts that he has undertaken in collaboration with Lisa Gold. They spent the summer of 2011 in Indonesia conducting further research for this project.

Following the symposium Brinner participated in a concert of Martopangrawit's compositions performed by the Tufts gamelan with numerous other guest artists who had also studied with Martopangrawit. Brinner co-directs UC Berkeley's Javanese performing ensemble Gamelan Sari Raras with Midiyanto and has also been working with Balinese guest artists and Lisa Gold to bring the experience of Balinese gamelan to Berkeley students. He is pleased to be working with a dynamic, diverse, and intellectually stimulating group of graduate students and to see many of his former doctoral advisees gaining recognition for their work: Mark DeWitt now holds an endowed chair in traditional music at the University of Louisiana at Lafayette, Steven Pond, Andrew Weintraub, and Henry Spiller are chairs of the Departments of Music at Cornell, Pittsburgh, and UC Davis, respectively, Santosa has been vice rector for international studies at the Indonesian Institute of the Arts in Surakarta, Christina Sunardi is in her fifth year as an Assistant Professor at University of Washington, and Eliot Bates now enters his second year as an ACLS postdoctoral fellow at Cornell.

Campion, Edmund (Faculty, Composition)

Ed Campion was commissioned by the Zellig Ensemble to create a piece entitled "Auditory Fiction". The piece was premiered on Radio France in May 2011 and has since been broadcast on 150 radio stations world-wide.

The famed percussion sextet, Les Percussion de Strasbourg Ensemble, has been touring extensively with Professor Campion's award winning piece "Wavelike and Diverse". Following on recent performances in Brazil, Taiwan, France, and Germany, the Ensemble has recorded and will release the CD of the piece in the coming months.

Cloidt, Jay (Staff, Sound Engineer)

Jay Cloidt has been keeping his hand at his work as a composer when not providing audio support for the Music Department faculty and staff. Most recently, Associate Carillonist of UC Berkeley Tiffany Ng premiered his composition CLANGOR+ostinato on the Sather Carillon on October 30, 2011. Watch a short video interview of Tiffany Ng rehearsing Cloidt's piece on the practice instrument inside the carillon tower [here](#).

Cloidt has also been commissioned by the Paul Drescher Ensemble to write a song for the Ensemble featuring guest vocalist/instrumentalist Amy X. Neuburg. This piece will be part of an evening of songs for Ms. Neuburg and the Ensemble to be created by 8-10 invited US composers, and will premiere sometime in 2012.

Cox, Cindy (faculty, composition)

In spring 2011, Professor Cindy Cox was on sabbatical in Buenos Aires, Argentina. She composed three new commissioned works during her leave, "Canon" for the San Francisco Chamber Orchestra, "En espiral" for the California Symphony, and "Transfigurations of Grief" for our own Eco Ensemble and the Andrew Imbrie Festival at Berkeley. She also produced, in collaboration with the Biblioteca Nacional of Argentina, two concerts in Buenos Aires. One featured pianist Oni Buchanan performing a program of women composers (including Cox's "Hierosgamos"), and another featured an international roster of composers, with several representing Berkeley. UC Berkeley's Professor David Milnes conducted the latter concert with musicians from the Teatro Colón, Argentina's finest musical institution. Also in the spring, Cox released a new monograph CD of solo and chamber music pieces on Albany Records, *La mar amarga: The Music of Cindy Cox*. This fall, Cox performed a solo piano concert in Flagstaff, Arizona at a conference of the International Alliance of Women Composers, which featured her large-scale cycle *Sylvan* pieces. Also this fall, she completed a new work, *Patagon*, for the Alexander String Quartet's thirtieth anniversary, which will be premiered this coming spring.

Davis, Jeff (Staff, University Carillonneur)

Jeff Davis attended the 75th Congress of The Guild of Carillonneurs in North America (GCNA) and the Congress of the World Carillon Federation held in Detroit, Michigan, June 26 through July 1, 2011. Passacalle, Davis' new work for carillon duet, was given its first performance by Anna Maria Reverte (Spain) and Koen Van Assche (Belgium), and an arrangement for carillon duet of Theodor Leschitzky's *Two Larks* was given its first performance in a concert honoring the 75th anniversary of the GCNA. In addition to Davis, four other Berkeley carillonneurs participated in this performance: Welsey Arai, David Hunsberger, Margaret Pan, and Andrew Wetzel. Davis' first performance of his arrangement of *Träumerei* by Robert Schumann, was recently published by the GCNA. Over the course of the summer Davis composed a String Quartet as well as four American Fiddle Tunes for Amplified Violin and Carillon. Also a new work for Flute and Percussion entitled "Snowy Egret in Moonlight."

Duggan, Mary Kay (Professor Emerita)

Mary Kay Duggan continues to work on a book on the beginning of printing of music in German lands. Her paper on that subject at the University of Vienna was published as "Fifteenth-Century Music Printing: Reform, Uniformitas, and Local Tradition." *NiveauNischeNimbus: Die Anfänge des Musikdrucks nordlich der Alpen*. Ed. Birgit Lodes. Wiener Forum für ältere Musikgeschichte, 3. Tutzing: Hans Schneider, 2010, pp. 17-32. A chapter on the beginning of music printing was included in the exhibit catalog of the Herzog August Bibliothek in Wolfenbüttel. "Musik im neuen Medium -- Notendruck in der frühen Neuzeit." in *Verklingend und ewig: Tausend Jahre Musikgedächtnis 800-1800*. Ed. Susanne Rode-Breyman and Sven Limbeck. Wolfenbüttel: Herzog August Bibliothek, 2011, pp. 117-27.

She spoke on her project to digitize 19th-century California sheet music at the Oakland Museum and used the 1894 Midwinter Fair as a case study in a recent article: "Publishing Sheet Music in Old San Francisco: A Look at the 1894 Midwinter Fair." *Quarterly News-Letter of The Book Club of California*. 75:1 (Winter 2010), 8-16.

Guilbault, Jocelyn (Faculty, Ethnomusicology)

Jocelyn Guilbault's sabbatical during the Fall semester (2011) was productive and intellectually stimulating, and it went very fast. In June, she presented a keynote titled "Selective Cosmopolitanism in Caribbean Soca" at the International Association for the Study of Popular Music (IASPM) in Grahamstown, South Africa. On the same occasion, she also presented a paper called "Pedagogies of Pleasure: Synergy TV Soca Star Competition." In the following months, she wrote three chapters and revised two others for the new book she has provisionally called "Fifty Years of Living Music in and out of Postcolonial Trinidad and Tobago: Saxophonist and Bandleader Roy Cape." In October Guilbault's writing was enhanced by a trip to Trinidad where for three weeks she continued her dialogic writing with Roy Cape, included additional testimonies from some of his former band members, and acquired visual documents from newspapers archives.

Heartz, Daniel (Faculty Emeritus)

A study session convened by the Mozart Society of America during the recent annual meeting of the American Musicological Society assessed the contributions to Mozart scholarship by Professor Emeritus Daniel Heartz. Heartz recently completed Norton trilogy, Haydn, Mozart, and the Viennese School, 1740-1780 (1995); Music in European Capitals: The Galant Style, 1720-1780 (2003); and Mozart, Haydn and Early Beethoven, 1781-1802 (2009). Chaired by Paul Corneilson, the study session included presentations on the operas by Mary Hunter and on the instrumental music by John A. Rice. [Click here](#) for more information.

Melford, Myra (Faculty, Jazz & Improvised Music Director)

Faculty member Myra Melford has recently released a new recording, "The Guest House," (on the Enja/Yellowbird label) by the all-star Trio M: Melford on piano, UC San Diego professor Mark Dresser on bass and Matt Wilson on drums, featuring original compositions by all three members of the group. For more information visit www.myramelford.com.

In 2011 Myra Melford performed a "telematic" concert with colleagues at other UC campuses (with innovative video imaging by Music alumnus Yotam Mann) in Wheeler auditorium, newly outfitted for such projects through collaboration between the Center for New Music and Audio Technologies, Cal Performances, CITRIS, and Meyer Sound Laboratories.

Penland, Quelani (Staff, Concert Manager)

The Department of Music is pleased to introduce our new concert manager Quelani Penland. A welcome addition to our staff, Quelani arrived on the job already intimately familiar with the stage of Hertz. She received her B.A. in Political Science at UC Berkeley, and her M.M. in Violin Performance at San Francisco State University. As a Berkeley student she performed in the UC Symphony Orchestra and her experience as a student and as a violinist have contributed to her success in juggling the complex needs of our busy concert hall.

Along with her current position as the Concert and Events Manager at Hertz Hall, she is the orchestra librarian for both the Berkeley and Vallejo Symphony, and the former orchestra librarian of the UC Berkeley Symphony Orchestra. She is the personal librarian for Maestro Kent Nagano, and was the assistant to the librarian of Maestro Michael Tilson Thomas.

Penland's other accomplishments include:

- She recently assisted Clinton Nieweg with the research and publication of a critical edition of Emmanuel Chabrier Espana, and Michael Tilson Thomas' edition of Ives' Concord Symphony.
- She was the production assistant with Berkeley Symphony for Lorin Maazel's Britten Project and the Royal Danish Ballet performance of La Sylphide.
- She was the Managing Director for the Noe Valley Chamber Music Series in San Francisco, and rehearsal pianist for Terry Riley's 45th anniversary performance of In C at Carnegie Hall.
- In her spare time, she is a freelance violinist performing throughout the Bay Area, with ensembles including the Divisa Ensemble, the Bach Quartet Project, and the Berkeley Symphony.

Roberts, Tamara (Faculty, Ethnomusicology)

In March 2011, Tamara co-edited a special issue of Journal of Popular Music Studies on Michael Jackson, with Brandi Catanese, Associate Professor of Theatre, Dance and Performance Studies (TDPS). This issue also featured her article "Michael Jackson's Kingdom: Race, Music, and the Sound of the Mainstream," an examination of Jackson's use of sonic racial markers and transcendence of racial categorization. In April, Roberts presented papers at the 9th International Conference of the Collegium for African American Research in Paris, France (on African American spirituals and technology) and, in November, was invited to give a keynote address at the conference Intersections: "A Conversation Between African American and Asian American Studies". Her talk discussed collaborations between African American and Asian American artists

and the future of Afro Asian studies. In addition to research, Roberts wrote music for several theatrical productions, including shows at San Jose Repertory Theater and the Department of TDPS, and performed with Bay Area ensemble Las Bomberas de la Bahia. For spring 2012, Tamara was awarded a Humanities Research Fellowship to complete her book on Afro Asian fusion music and a Hellman Family Grant to support new research on intercultural women's drumming in the Bay Area.

Ueno, Ken (Faculty, Composition)

This past year brought big changes for Ken Ueno. He completed his year-long fellowship at the American Academy in Berlin, during which he had a portrait concert as part of MaerzMusik, one of Europe's most prestigious new music festivals. His piece for the new music ensemble Alarm Will Sound was premiered in April in New York's Le Poisson Rouge, to glowing reviews, including [this one](#) from the New York Times.

An entry on Ueno was added to the The New Grove Dictionary of Music and Musicians. He also contributed [a popular article](#) (over 7,000 hits) on his music to the New York Times Opinionator blog. Most importantly, however, he was granted tenure.

van Orden, Kate (Faculty, Musicology)

Last fall, Professor van Orden finished up a three-year term as Editor-in-Chief of the Journal of the American Musicological Society and went on leave thanks to a generous fellowship from the American Council of Learned Societies. This past spring, she finished a book manuscript titled Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe and began a new project on cross-cultural exchange in early modern Europe titled Musica Transalpina: French Music, Musicians, and Identity in Cinquecento Italy. In addition to articles in the Oxford Handbook to the New Cultural History of Music and a festschrift for Jane A. Bernstein (Ph.D. Berkeley, 1974), she helped launch the new music section of the Oxford Bibliographies Online with the "Renaissance" article. Her concert season this year included performances in the Bay Area with the American Bach Soloists, Philharmonia Baroque Orchestra, and San Francisco Bach Chorus, in Los Angeles with Musica Angelica, and at the American Handel Festival in Seattle with the Boston Early Music Festival Orchestra.

Wade, Bonnie C. (Faculty, Ethnomusicology)

In 2010 Wade gave three papers: the Longyear Lecture at the University of Kentucky, the Distinguished Musicology Lecture at UCLA, and an invited talk at Northwestern University. In spring of 2011 she presented a paper in a joint colloquium with composition at UC Berkeley. The World of Music has reprinted her "Performing the Drone in Hindustani Classical Music: What Mughal Paintings Show us to Hear," in their anniversary edition of major articles in ethnomusicology. Wade is presently finishing work on the third edition of her highly successful Thinking Musically: Experiencing Music, Expressing Culture (Oxford University Press, 3rd edition, 2012). She also is completing her monograph, Composing Japanese Musical Modernity. Wade continues as the co-General Editor of the very popular Global Music Series of Oxford University Press, of which 24 volumes are published to date, with more on the way. She is also the Associate Editor responsible for Ethnomusicology for the Oxford University Online Bibliography of Music. Wade is the Program Committee Chair for the Society for Ethnomusicology in its 2012 meeting, to be held jointly with the American Musicological Society and the Society for Music Theory.

Performance Ensembles

Eco Ensemble

The Eco Ensemble, Berkeley's professional new music ensemble-in residence, featured three concerts this past year introducing the latest works by faculty and graduate students, as well as in their own headlining programs, in collaboration with Cal Performances, in Hertz Hall. In 2011 the Eco Ensemble devoted an entire program to the music of Pierre Boulez, presented by Cal Performances, and a commemorative concert of the music of our late colleague Andrew Imbrie.

Indonesian Gamelan Ensembles

Nearly one hundred and fifty students audition each semester for Javanese and Balinese gamelan classes, taught by Midiyanto and visiting Balinese artists, respectively. In Spring and Fall 2011 the Balinese classes premiered new compositions by I Dewa Putu Berata, their teacher (and guest music director of community-based Gamelan Sekar Jaya). Gamelan Sari Raras, a performing ensemble consisting of the most advanced students in Midiyanto's Javanese gamelan classes, Berkely alumni, and other experienced musicians from the local community presents public concerts four or five times a year, usually including a wayang (shadow play) each spring and a concert with dance each fall.

Jazz and Improvised Music (JIM)

The JIM Fund hosted a benefit concert featuring world-renowned jazz pianist Denny Zeitlin and the premier of our own resident student ensemble, The Berkeley Nu Jazz Collective during spring semester 2011. In the fall, it presented a workshop by the Grammy-nominated jazz super-group Kneebody. Upcoming for 2012 there will be a joint noon concert by The Berkeley Nu Jazz Collective and the UC Jazz Allstars on February 22. The JIM annual benefit concert will feature the stellar duet of pianist Art Lande and multi-reedist Paul McCandless (Oregon) on March 10. The aim of the JIM fund is to support jazz and improvised music concerts and educational events for the UC Berkeley campus community.

[Click here](#) to read about Professor Myra Melford's "telematic" concert with colleagues at other UC campuses.

University Chorus and Chamber Chorus

The 2011 Fall semester proved to be an exciting one for singers in Cal's two academic choruses as well as for the choruses' guest conductor, Chanticleer's Music Director Emeritus, Matthew Oltman. The assembled musicians paid homage to music from Great Britain in two concerts which stretched the ensembles in new and invigorating ways. For the Chamber Chorus, it was excerpts from Henry Purcell's "King Arthur" and "Dioclesian," whimsically presented at the Berkeley Art Museum, which occupied the majority of their attention. The excerpts were fully staged, comically costumed and featured an accompanying band made up of some of the Bay Area's most renowned period instrumentalists. The University Chorus offered something of a musical survey of British music in their concert, "Hail, Britannia!" The program contained everything from beloved Renaissance motets to soaring anthems from the Church of England, including such barn-burners as "I Was Glad" and "Jerusalem." The centerpiece of the concert was a performance of the rarely heard "Flos campi" by Ralph Vaughan Williams, a piece for viola soloist, orchestra and wordless choir inspired by verses from The Song of Songs. Berkeley student Christy Simpson masterfully played the challenging viola solo and many other Berkeley students sat alongside professional area musicians, constituting the orchestra.

A Berkeley tradition continued with the University Choruses' Holiday Concert on December 7th at noon in Hertz Hall. The choirs performed Hugo Distler's sublime variations on "Lo, How a Rose E'er Blooming," Poulenc's masterful "Quatre motets pour le temps de Noël," and Praetorius' virtuosic variations on "Vom Himmel Hoch."

UC Berkeley Symphony Orchestra

120-member University Symphony has instituted cycles of symphonic music of Beethoven, Brahms, Bruckner, Debussy, Ligeti, Lutoslawski, Mahler, Prokofiev, Shostakovich, Sibelius among many others. Rehearsing, performing and recording works of faculty and graduate student composers has long been a core mission for the orchestra; the Symphony's programs regularly feature world premieres of major new works by gifted Berkeley composers. An annual concerto competition results in regular concerto performances by the orchestra's leading soloists, and regular coaching for each section are given by a number of noted Bay Area professional musicians. This past spring the orchestra performed brand new music by visiting French composer Philippe Leroux, and later Mahler's Third Symphony. Visiting composer Beat Furrer, conductor and founder of Klangforum Wien. Members of the orchestra played Stravinsky's "L'histoire du soldat" with Hoh Chen, assistant conductor for 2010-2011, and UC Berkeley student dancers.

The orchestra continues to learn more contemporary pieces, such as those of Ligeti and Penderecki, as well as a piece by composition graduate student, Rama Gottfried. Assistant conductors Miriam Anderson, Garrett Wellenstein, and Melissa Panlasigui advance their experience and provide chamber orchestra repertoire to the musicians as they conducted Mozart Overture to Don Giovanni, Stravinsky Pulcinella, and Schubert Symphony No. 5.

A student committee has been actively working to increase publicity of the orchestra and promote classical music for community and student listeners. In September, Violinist Ernest Yen performed Korngold's Violin Concerto in the breezeway outside of Hertz Hall.

University Wind Ensemble

Don't miss the University Wind Ensemble in their performance of Jennifer Higdon's "Road Stories" on April 15, 2012. The piece was commissioned by The National Wind Ensemble Consortium Group, of which the UCBWE is a member. Higdon's Violin Concerto won the 2010 Pulitzer Prize in Music.

Alumni & Student News

Marié Abe (PhD, Ethnomusicology, 2010) is the Assistant Professor at Boston University. She finished an NPR radio documentary on the accordion in California; and developed a companion website, too, which was a new challenge. The program has been picked up by several NPR stations across the country. KALW is definitely going to broadcast it. She is also working on several articles, a contribution for an edited volume, and a book manuscript.

Shalini Ayyagari (PhD, Ethnomusicology, 2009) holds a tenure-track assistant professorship at American University. She's had an article accepted in *Asian Music* that will be coming out in early 2012, is almost finished with another article, and presented two new small projects as conference papers (Madison South Asia conference and SEM) that she hopes to turn into articles later this year. She's started work on the book manuscript and spent a month in India in June doing some follow-up research for it.

Eliot Bates (PhD, Ethnomusicology, 2008) is in his second year as an ACLS post-doc at Cornell. His *Music in Turkey* (2011) is part of the Oxford University Press's Global Music Series and his *Digital Tradition: Arranging and Engineering Traditional Music in Turkey*, is in the pipeline for Oxford. He is working on several articles for publication.

Rebecca Bodenheimer (PhD, Ethnomusicology, 2010) is in her second year as a post-doc at Hamilton College, and is working on writing projects for completion in the coming year.

Mark DeWitt (PhD, Ethnomusicology, 1999) was appointed full professor and is the Dr. Tommy Comeaux Endowed Chair in Traditional Music at the School of Music & Performing Arts, University of Louisiana.

Nick Fettis (BA, 1973) is a resident of Carmel. Last January he became music director of Whalefest Monterey. Among other duties he has created music to accompany live whale sounds which the attendees appreciated and he'll be back at it again on January 21. He is always looking for recorded whale sounds and is in search of Killer whale recordings. He is a frequent guest of San Francisco's Bohemian Club where he performs on the piano at the Bohemian Grove. He also services pianos and preps them for performances, and feels at home there with so many Cal graduates! His latest CD is all original music "Yosemite the Soundtrack." He has fond memories of Andrew Imbrie, a gentleman and fine composer.

Lisa Gold (PhD, Ethnomusicology, 1998) was invited as the North American representative to the *Bali World Culture Forum*, an international conference held in June, 2011 examining globalization, change, and tradition. She spoke on "Cultural Sustainability: Musical Knowledge, Innovation, and Transmission Within the Eco-System of Balinese *Wayang* Performance," on a panel with the director of UNESCO for Southeast Asia, the Governor of Bali, and Australian cultural historian Adrian Vickers. She also performed and conducted fieldwork in Bali following up on dissertation research that will be incorporated in a book on which she is currently working. This paper and the book develop ideas explored in a paper presented at the Society for Ethnomusicology national meeting in fall of 2010. Gold is scheduled to present in the Center for Southeast Asia lecture series in February of 2012.

Lisa participated in the San Francisco Asian Art Museum's exhibition, *Bali: Art, Ritual, and Performance* (February to September, 2011) as a consultant and lecturer (in The Society for Asian Art Lecture Series), and performer. This included several shadow plays and lecture demonstrations on music and *wayang* with renowned Balinese *dalang* (shadow puppet masters) I Wayan Wijaya and I Made Sija. Lisa's other performance activities have included *gamelan gong kebyar* concerts with *Gamelan Sekar Jaya*, both in the Bay Area and in Los

Angeles at the *World Festival of Sacred Music*. Lisa Gold's *gender wayang* group also accompanied Wayan Wija in a shadow play that was enthusiastically received by a Hertz Hall audience, following a lecture demonstration for her Music in Bali class. Students in that class learned to play Balinese music in a performance component of the course co-taught with I Dewa Putu Berata, guest musical director of *Gamelan Sekar Jaya*, whom Gold also assisted in another course at Berkeley, *Balinese Gamelan*. The gamelan class premiered a composition of Dewa Berata's at a Noon Concert in Hertz Hall.

Donna Kwon (PhD, Ethnomusicology, 2004) has just had published her book *Music in Korea* (Oxford University Press) for the Global Music Series. She is also working on articles for publication.

Joyce Kwon (BA, 2009) Released an EP of a collection of original songs addressed "To a Certain Boy," to serenade lovers and avert creepers. Studied the Korean twelve-string zither (*gayageum*) for two years in Los Angeles, before moving to New York to pursue a M.M. in jazz voice at the Manhattan School of Music.

Jeff Packman (PhD, Ethnomusicology, 2007) holds a tenure-track assistant professorship at University of Toronto. His article "Musicians' Performances and Performances of "Musician" in Salvador da Bahia, Brazil," was published in Fall 2011 *Ethnomusicology*. He is currently writing other articles and preparing book manuscripts.

John-Carlos Perea (PhD, Ethnomusicology, 2009) completed his book, *Intertribal Native American Music in the United States*, for Oxford University Press to appear in 2012 in the Global Music Series. He has been nominated for and won a Grammy in the past for his recordings of American Indian music.

Steven Pond (PhD, Ethnomusicology, 2000) is now the Chair of the Music Department at Cornell University.

Matt Rahaim (PhD, Ethnomusicology, 2009) had his article "That Ban (e) of Indian Music: Hearing Politics in the Harmonium" appear in the August 2011 issue of the *Journal of Asian Studies* and recently covered in the 'In Essence' section of the *Wilson Quarterly*. His book *Musicking Bodies: Gesture and Voice in Hindustani Music* has been accepted by Wesleyan University Press and will appear in 2012.

Henry Spiller (PhD, Ethnomusicology, 2001) is Associate Professor at UC Davis and chair of its Search Committee for ethnomusicology. He recently served as Newsletter Editor for SEM. He won honorable mention for the [Alan Merriam Prize](#) from the Society for Ethnomusicology, for his 2010 book *Erotic Triangles: Sundanese Dance and Masculinity in West Java*. The Merriam Prize is a recognition of the most distinguished and published English-language monograph in the field of ethnomusicology. There was one winner and two honorable mentions out of 43 submissions.

Christina Rowland Sunardi (PhD, Ethnomusicology, 2008) had her article "Negotiating Authority and Articulating Gender: Performer Interaction in Malang, East Java," appear in winter 2011 *Ethnomusicology*. She is currently writing other articles and preparing book manuscripts.

Andrew Weintraub (PhD, Ethnomusicology, 1997) is Professor of Music and Director of Graduate Studies at the University of Pittsburgh.

Blake Wilson (BA, 1978) is Professor of Music (musicology) at Dickinson College (PA), having previously taught at Vanderbilt University and Colby College. He is a former fellow of Villa I Tatti, the Harvard Center for Italian Renaissance Studies in Florence, where he returned in 2011 as a visiting professor. His research focuses on the musical cultures of late medieval and Renaissance Italy. He is the author of *Music & Merchants: the Laudesi Companies of Republican Florence* (Oxford, 1992), *Singing Poetry in Renaissance Florence: the Cantasi Come Tradition c. 1375-1550* (Olschki, 2009), an edition of the *Florence Laudario* (A-R Editions, 1995), and articles in the *New Grove Dictionary*, *Journal of Musicology*, *Early Music History*, *Recercare*, and

the *Rivista Italiana di Musicologia*. He is currently at work on a study of oral poetry and improvisatory singing traditions in early modern Italy.